

## “ROMANTICISM” IN HEMINGWAY'S FICTION

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### ABSTRACT

*Hemingway was very much concerned to express the truth in his short stories and novels, but he is not content to present a realistic picture of the external world. Under the surface of his creative writings, we find the undercurrent of “romanticism” flowing continuously. Though he confined himself to the experience of actual life, the characters and atmosphere are galvanised by his superb sense of romanticism. He has expressed “romanticism” through his desire of the unusual deep search for mental reality. His characters suffer from an obsession of restlessness and never ending quest. He has treated the themes of war and love which have always fascinated the romantic impulse of the writers. Hemingway’s use of autobiographical elements, his choice of episodes, images and symbols and his concern with the quest in the realm of mystery illustrate the deep seated “romanticism” in his fiction.*

*Malcolm Cowley’s introduction to the portable Hemingway describes the publication of *The Old Man and Sea* left little doubt of Hemingway’s romanticism and careful study of his works reveals that the romantic impetus had always been present in his fiction. Carlos Baker discusses Hemingway’s wordsworthian romanticism in his chapters on *The Sun Also Rises* & *For Whom the Bell Tolls*, but the most convincing argument for placing Hemingway in the American Romantic Tradition, linked more closely with Emerson and Whitman than Hawthorne and Melville is made by Earl Rovit.*

### KEYWORDS:

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## INTRODUCTION

### Realism and Romanticism

“The purpose of fiction is to embody certain truths of human life in a series of imagined facts”. The novelist forsakes the realm of fact in order that he may better tell the truth, and lures the reader away from the actualities in order to present him with the realities. Actuality is the realm of fact and reality the realm of truth. Man amazed before a universe of facts, has striven hard to discover the truth which underlies there. A fiction writer always strives to present some truth about human life.

There are two contrasted schools of novelists, which we distinguish by the titles Realistic and Romantic. According to Mariam Crawford “the realist proposes to show men what they are; the romantist tries to show men what they should be. But all novelists, realistic or romantic, try to show men what they are as well as what they should be. Victor Hugo, the romantic, in *Les Misérables* endeavours as honestly and earnestly to show men what they are as does Flaubert, the realist in *Madame Bovary*. Again, we are told that in their stories the romantic dwells mainly upon the element of action while the realist is chiefly interested in the element of character; But Henry James says in “*The Art of Fiction*”, what is character but the determination of incident? What is incident but the illustration of character”. A perfect work of art, the element of action and the element of character are nicely blended together. It is also suggested that realists paint the manners of their own place and time, while the romantic deals

with more remote materials. All these definitions are inadequate and one sided. No distinction is possible on the basis of the subject matter. The writers of both schools meet equally upon the central ground of philosophic understanding. The realists are more interested in looking over the ground of scientific discovery and the romantists are mainly interested in the artistic expression of reality. The romantic writers select their imagined facts to illustrate the truth, they wish to convey. Though romantists are free to go beyond their experience, they may gain as much as realists by confining their fiction to their own environment of time and place.

Critics have tried to judge Hemingway as a naturalist, but the main body of his fiction shows that he was just never interested in the photographic reproduction of actual life. He is never possessed with the instinct that leads writers to look downward at the mud. The life of reality is confused, disorderly and always without apparent purpose, whereas in the artist's imaginative life there is a purpose. Hemingway was very much concerned to express truth in his short-stories and novels, but he is not content to present a realistic picture of the external world. Under the surface of his creative writings, we find the undercurrent of "romanticism," flowing continuously. Though he confined himself to the experiences of actual life, the characters and atmosphere are galvanised by his superb sense of romanticism. He has expressed "romanticism" through his desire of the unusual deep search for mental reality. His characters suffer from an obsession of restlessness and never ending quest. He has treated the themes of war and love which have always fascinated the romantic impulse of the writers. Hemingway's use of autobiographical elements, his choice of episodes, images and symbols and his concern with the quest into the realm of mystery illustrate the deep seated "romanticism" in his fiction.

Malcolm Cowley's introduction to the Portable Hemingway describes the romantic tendencies in his fiction. The publication of *The Old Man and the Sea* left little doubt of Hemingway's romanticism, and a careful study of his works] reveals that the romantic impetus had always been present in his fiction. Carlos Baker discusses Hemingway's Wordsworthian romanticism in his chapters on *The Sun Also Rises* & *For Whom the Bell Tolls*, put the most convincing argument for placing Hemingway in the American Romantic Tradition, linked more closely with Emerson and Whitman than Hawthorne and Melville is made by Earl Rovit. Hemingway's obsession with nada and death is also associated with existential philosophy. Faced with the meaninglessness of life, the existential hero suffers a sense of nausea or despair. Finally, however, through an act of will, he decides to act in the world despite the fact that he knows his actions are useless and meaningless. But the Hemingway hero does not necessarily suffer total despair like his counter parts in existential literature.

### **Elements of Subjectivity**

Like many writers before him Hemingway always attempted to use the materials that came out of his own experiences of life into his writings. As a young boy of nineteen years, Hemingway had served in the Ambulance Corps stationed in Italy. About 693 youngsters, fresh from school, drawn mostly from Harvard, Yale, and Princeton had joined the Ambulance Corps during the First World War. All these American Hamlets were drawn to the war with a sense of high, ideal but the first confrontation with violence resulted in a shock which changed the pattern of their life. Hemingway along with Faulkner, Walsh and Lawrence Stallings emerged a different man from the front. Faulkner had suffered during an air crash while in Canada, Walsh had his lung punctured, Lawrence, Stallings was badly wounded. The wound smashed something deep inside them and kept haunting them even after. Hemingway after having been hit on the Italian front on July 8, 1918, and suffering from acute traumatic shock, had gone to Paris to take his place among countless American expatriates. He had already experienced the wound, the sense of alienation and disappointment in love and treated these

themes in his short stories and novels. The Nick Adams sketches treated the theme of the war wound and its consequent traumatic neurosis resulting in a sense of secession from social breakup. The Nick of the stories wounded in the Spine reminds us of Hemingway wounded on the leg on the Italian front. Hemingway gave expression to his disappointment in love with Agnes Von-Kurowsky in his stories "The Way it was" and "A Very Short Story".

The first novel *The Sun Also Rises* is intimately personal and largely autobiographical. For years together, Hemingway had been carrying within himself the excruciating memories of war and he tried to give a proper expression to these experiences through this novel. Hemingway expresses the sufferings of a shell-shocked character through the portrayal of Jake Barnes. Jake Barnes, like Nick Adams is wounded, sleepless, nervous and haunted by the horrors of war. As a work of art this novel highlights the strains and stresses of the World War.

Love, death, and war have always been the great raw material of literature. The young heroes of the first world were expected fulfilment of their dreams and ideals, but they suffered a sense of futility. In *The Sun Also Rises* Hemingway expresses the real sweetness of love that lies in its un-fulfilment. As Sheridan Baker has suggested: "Hemingway has written the courtly romance for moderns, touch, dissonant, yet echoing forever the ancient sweetness of being forever love born and forever longing, all underlined by the final knowledge of damnation, knowing that it never could have been, yet doomed to think that it might." The inner longing of 'It might have been' echoes and re-echoes throughout the novel beneath everything Jake Barnes thinks and does. How nice it might have been to have picked up a suitable girl, and dined and drunk and bedded. How nice to have been with Brett from start to finish, to have done what Cohn had done. *The Sun Also Rises* admirably expresses the deep seated desire for an ideal, the pleasure in wishful un-fulfilling the pleasure in pitying ourselves for not getting what we think we deserve. The pity carries us over into what Virgil called 'the tears of things' and Hemingway's novel suggests that the things of the world must pass, even though the sun can rise again.

In book II of *The Sun Also Rises* Hemingway expresses the fascinating beauty of the earth. It is devoted to nature and its tranquil beauty, its therapeutic influence. The symbols employed are all archetypal symbols of life and eternity with a view to emphasizing primal living with the elements. The ninth chapter of *The Sun Also Rises* beautifully depicts the beauty of the countryside and the healthy male companionship between Jake and Bill:

It was a lovely day, not too hot, and the country was beautiful from the start. We went back to the diner and had breakfast.... (Later) we ate the Sandwiches and drank the Chablis and watched the country out of the window. The grain was just beginning to ripen and the fields were full of peppies. The Pasture and was green, and there were fine trees; and sometimes big rivers and Chateaux-off in the trees..... About seven-thirty we had dinner and watched the country through the open window of the diner.... It got dark and we could feel the country hot and sandy and dark out side of the window, and about nine O'clock we got into Bayonne. (SAR, P.87)

The clear description of the clean outdoor life reminds one of Wordsworth's landscapes. But Hemingway's attitude to nature is not uniform like Wordsworth.

For his second novel *A Farewell to Arms* Hemingway found material in his personal experience at the base hospital in Milan where he was sent to recuperate after he was wounded at Fossalta di Piave in 1918. It was here that Hemingway had met Agnes Von Kurowsky, an American Red Cross nurse, of Polish parentage. But this love-affair ended in disappointment. Catherine Barkley's character is also based upon the memory of his first wife, Hadley Richardson. The incident of caesarean, similarly, had its association with his second wife, Pauline Pfeiffer. In the Opening chapters of the book Hemingway builds up the atmosphere of War through the depiction of troop movements. The landscapes is rich with crops, orchards of fruit trees, stream and the atmosphere of war is intensified with the suggestions of the plight of the major characters.

Although the story is told with a Strong sense of the immediacy of the events themselves, the narrator seems to be reflecting upon an experience which took place long ago. The narrator's position is that of a person nostalgically looking at the past. The description of wound by Henry reminds us of the experiences of Hemingway when he got his baptism by fire:

I tried to breathe, but my breath would not come  
and I felt myself rush bodily out of myself and  
out and out and all the time bodily in the wind.  
I went out swiftly, all of myself and I knew I  
was dead and that it had all been a mistake to  
think you just died. Then I floated, and  
instead of going on I felt myself slide back.  
I breathed and I was back: (FTA, P.46)

As the story develops and the theme of love is depicted Henry appears nostalgically reflecting upon the joy he felt in Catherine's company:

we had a lovely time that summer. When I could  
go out we rode in a carriage in the park. I  
remember the Carriage, the horse going slowly,  
and up ahead the back of the driver with his  
varnished high hat, and Catherine Barkley  
sitting beside me. If we let our hands touch,  
just the side of my hand touching hers, we were  
excited. (PTA, P.88)

When they reach the hotel, they finish their dinner, take a walk in the garden and go back to Sleep together. Henry asked her to take her hair down:

She had wonderfully beautiful hair and I would  
lie sometimes and watch her twisting it up in  
the light that Came in the Open door and it  
shone even in the night as water shines sometimes

before it is really daylight. She had a lovely face and body and lovely smooth skin too. We would be lying together and I would touch her cheeks and her forehead and under her eyes and her chin and throat with the tips of my fingers and say, 'smooth as piano keys, and she would stroke my chin with her finger and say, 'smooth as emery paper and very hard on piano keys '. (FTA, P.90)

Frederic Henry endeavours to find fulfilment of his ideals in Catherine's love. The universe is hostile to human beings and "it kills the very good and the Very gentle and the very brave impartially." Henry expects to escape this cruelty of the universe through his love for Catherine. When he is caught in the retreat, he cries for his love, "Christ that my love were in my arms and I in my bed again". But as Carlos Baker has commented, Henry and Catherine are star crossed lovers. Though Catherine is not directly killed by war, her death is directly associated with the whole tragic pattern of fatigue and suffering, loneliness, defeat and doom. Critics have compared this tragedy to Romeo and Juliet. Hemingway is not directly using fate or any Specific malevolent power, but he suggests that pain is natural, inevitable, and without either moral or metaphysical significance. Frederic Henry bitterly compares the human predicament first to a game and then to a swarm of ants on a log in a campfire. "They threw you in and told you the rules and the first time they caught you off base they killed you." (FTA, P.252) Death may come gratuitously without any reference to the rules. Similarly Henry remembers the death of the ants on the burning log in a campfire. Some immediately die like Catherine and the others escape with their bodies permanently scarred like Henry. Henry and Catherine are doomed to live in a world where death is inevitable. Henry's all efforts to find fulfilment of his love fail and with the death of Catherine he felt 'it was like Saying good-bye to a statue'.

The next novel, *For Whom the Bell Tolls* is one of the most intimately autobiographical of Hemingway's works. He had developed so much love for Spanish life that he felt outraged at the betrayal of the Spaniards. During the period of the civil war, 1936-1946 he paid frequent visits to Spain and worked to help the republic. He had a deep love for the republican Cause. The years of the Spanish civil war awakened the soldier in Hemingway and he met and worked with guerrillas who had linked their destiny with the humble and the poor. Hemingway was in the midst of most dangerous Operations of the guerrillas, dynamiting bridges and trains. All these experiences passed into the body of *For Whom the Bell Tolls*.

Jordan is a modified portrait of Hemingway. Like Hemingway, he was a writer, with a strong ambition to be back to his writing desk after the Civil War. And Jordan, again, like Hemingway didn't have any fixed political creed. He was simply working for certain high ideals and as soon as the conditions became normal Jordan would go back to his teaching and writing job:

He fought now in this war because it had started in a country that he loved and he believed in the Republic and that if it were destroyed life would be unbearable for all those people who believed in it He was under communist discipline for the duration of the war. Here in Spain the Communists

offered the best discipline and the soundest and sanest for the prosecution of the war; He accepted their discipline for the duration of the war because, in the conduct of the war, they were the only party whose programme and whose discipline he could respect.

What were his politics then? He had none now, he told himself. But do not tell anyone else that, he thought. Don't ever admit that. And what are you going to do afterwards? I am going back and earn my living teaching Spanish as before, and I am going to write a true book. (FWBT, P. 158-159)

Jordan, like the novelist, is also haunted with the cowardice and suicide of his father. The phenomenal degree of courage in the face of death is precisely the quality which Hemingway praised most. Robert Jordan is also impressed with the ideals of Life, Liberty, and the Pursuit of Happiness popularised during the years of the civil war. The war itself has been glorified because it is bound to bring happiness for the countless poor of the world:

You learned the dry-mouthed, fear-purged, purging ecstasy of battle and you fought that summer and that autumn for all the poor in the world, against all tyranny, for all things that you believed and for the new world you had been educated into. You learned that autumn, he thought, how to endure and how to ignore suffering in the long time of cold and wetness of mud and of digging and fortifying. (FWBT, #:227)

Here also, as in *AFA* Hemingway has interwoven the themes of love and war. Maria is a highly romanticised woman whose tender love can provide a soothing effect to the war-torn consciousness of Jordan. In an atmosphere of suspicion, fear, horror and cruelty of war she becomes a symbol of the immortality of human love. Time is squeezed out into two nights of bliss for Jordan:

So if you love this girl as much as you say you do, you had better love her very hard and make up in intensity what the relation will lack in duration and in continuity. Do you hear that? In the old days people devoted a life time to do it. And now when you have found it if you get two nights you wonder where all the luck came from. Two nights. Two nights to love, honour and

cherish. For better and for worse. In sickness and  
in death. No that wasn't it. In sickness and in  
health. Till death do us part. (FWBT, P. 168).

But even this ideal love is unable to provide permanent escape from death, Hemingway's heroes die as they live in chosen isolation. 'Each one must die alone,' says Jordan to Maria when she insists on staying with him in the last moments of his life. Though the lovers are doomed to part they have developed a sense of identity with each other and this feeling cannot be destroyed by death. Jordan consoles Maria with this argument: "Thou wilt go now, rabbit. But I go with thee. As long as there is one of us there is both of us. Do you understand?" (FWBT, P. 436)

In *Across the River and Into the Trees* Hemingway tried to objectify not only World War II, but also the other wars which he had personally known. Col. Cantwell has reached old age and he is looking back to the period of youth while he is passing his last weekend in the company of an Italian countess, Renate. The colonel nostalgically remembers the joyous days passed in the country round Venice during his youth. But it is not simply a sentimental exaggeration of the past youth and joy. He has got a sense of belonging to this city which fills his heart with ecstasy:

It is my city, though, because I fought for it when  
I was a boy, and now that I am half a hundred years  
old, they know I fought for it and am a part owner  
and they treat me well. (ARIT, P.23)

The Colonel also contemplates about the departed youth and coming death. Finally, when his body fails, he can be part of the ground "where the children play in the evenings, and in the mornings, may be they would still be training jumping horses and their hoofs would make the thudding of the turf, and trout would rise in the pool when there was a hatch to fly." (ARIT, P.30)

Carlos Baker has called this novel a lesser kind of a winter's Tale or *Tempest*. Its tone is elegiac. It moves like a love-lyric. Hemingway has poured his love for Venice with all its tides, rivers, canals, gondolas and bridges into the memory of Colonel Cantwell. It is the most personal of his novels when no difference existed between the writer and the hero. They are of the same age fifty. Like Hemingway, Colonel Cantwell loves Venice, has a body full of wounds and Scars symbolized by his failing heart, is a duck shooter, well acquainted with the problems of military combat and a lover of beautiful women. The novel is intended as an elegy of a dying man, bidding a last farewell to the glorious world of life.

Countess Renata has been presented as the presiding genius of Venice. She is the figurative image of the Colonel's past youth, still living in the Vision-city he once saw from a distance when he fought for Italy on the plains of the Veneto long ago. Like other ideal women characters of Hemingway, she is like the romantic Venus rising fresh from the sea:

And look at Renata's eyes, he thought. They are  
probably the most beautiful of all the beautiful  
things she has with the longest honest lashes I  
have ever seen and she never uses them for any  
thing except to look at you honestly and straight.  
What a damned wonderful girl and what am I doing  
here any way?' It is wicked. She is your last and

true and only love, he thought, and that's not  
evil. (ARIT, P. 68)

In *Islands in the Stream* there are many parallels between Hemingway's life and the life of Hudson. Hudson remembers his youthful years of apprenticeship passed in Paris. Hudson also shares Hemingway's memories of boyhood summers in Michigan and his first voyage to Europe with his wife and infant son. There are allusions to an expensive safari in East Africa and Hemingway's Finca Vigia in Cuba. Thomas Hudson gets lost in his sweet recollections of days gone by and it is obvious that Hemingway nostalgically remembers his own past:

The happiest day I ever had was any day when I  
woke in the morning when I was a boy and I did  
not have to go to school or to work; In the  
morning I was always hungry when I woke and I  
could smell the dew in the grass and hear the  
wind in the high branches of the hemlock trees,  
if there was a wind I could hear the quietness  
of the forest and the calmness of the lake and  
I would listen for the first noises of morning.  
Sometimes the first noises would be a kingfisher  
flying over the water that was so calm it mirrored  
his reflection and he made a clattering cry as he  
flew. (IITS, P. 286)

The main action of this novel develops with the visit of Hudson's three sons. Andrew, Tom and David are fascinated with the description of Hudson's European travel. Hemingway has depicted a very vivid picture of his own trip to Austria and Switzerland in this novel:

And I remember mother on skis and how beautiful  
she was. I can remember seeing you and mother  
coming down skiing through an orchard. I don't  
know where it was. But I can remember the Jardin  
du Luxembourg well. I can remember afternoons  
with the boats on the lake by the fountain in the  
big garden with the trees. The paths through the  
trees were all gravelled and men played bowling  
games off to the left under the trees as we went  
down toward the Palace and there was a clock high  
up on the Palace. In the fall the leaves came  
down and I can remember the trees bare and the  
leaves on the gravel. I like to remember the fall  
best. (IITS, PP.59-60)



Even the tragic conclusion to Part I, when Hudson learns of the death of his two younger sons in a car-crash might have been suggested by an automobile accident in Keywest where both the younger Hemingway boys were hurt. In Part II, Hudson's finica is an exact replice of Finica Vigia of Hemingway. Hudson had also acquired a third wife which reminds of Hemingway's wife, Martha Gellhorn. Hudson is also given to the bouts of remorse like Hemingway during the nights and resorted to double seconal capsules as a remedy. Hudson loves showing off his powers of stoical endurance and often comments, “There's only one thing you don't get over and that is death.”

In the sea chase story Hemingway used all his experiences gained during the sub-hunting days of 1942-1943. Hemingway was pleased to commemorate some of the men who had served under his command aboard the Pillar nine years earlier. Guest and Saxon appear as Henry Wood and Willie. Are the broad shouldered Basque is a straight forward and admiring portrait of Francisco who accompanied Hemingway on many wartime cruises. The action of Part III, “At Sea” is full of suspense and Hudson shows the same indomitable courage as Santiago and other heroes of Hemingway. But on occasions he becomes sentimental and expresses his longing for a different life and love.

‘Blow; blow, thou Western Wind. That the small rain  
down may rain. Christ that my love were in my arms  
and I in my bed again; It's the same god-dam wind  
only with the difference in latitude, he thought.  
They come from different continents. But they are  
both loyal and friendly and good. Then he repeated  
to himself again. Christ, that my love were in my  
arms and I in my bed again. (IITS, PP. 413-414)

But this longing for love and rest is soon overcome by the realization of a sense of duty. Duty is a wonderful thing for Thomas Hudson and it is this in which he tries to find his identity after the death of his children:

He had been thinking so long in their heads that  
he was tired of it. I am really tired finally, he  
thought. Well, I know what I have to do, so it  
is simple. Duty is a wonderful thing. I do not  
know what I would have done without duty since  
young Tom died. You could have painted, he told  
himself. Or you could have done something useful.  
May be, he thought. Duty is Simpler. (IITS, P.418)

### **Intensification of Sensibility**

“Romanticism” in the novels of Hemingway manifests itself through the intensification of sensuousness. James Farrell in his study of *The Sun Also Rises* points out that Hemingway's concern with sensations is responsible for his limitations as an artist:

Hemingway's realism is, by and large, one which  
deals with sensations - with shocks to senses.  
He has tended to reduce life to the effect that

sights, scenes, and experiences make upon the nervous system; and he has avoided complicated types of response. Herein we find one of the major factors revealing his limitations as a writer.

This evaluation is based on wrong presumptions because Farrell was only attracted by the naturalistic details of certain scenes and he didn't dive underneath the surface of Hemingway's fiction. Hemingway is neither a realist of the type as Farrell has pointed out, nor was he ever interested in presenting sensations for their own sake. Hemingway believed in the theory of the subtle souled psychologist S.T. Coleridge who wrote in his "Ode to Dejection":

O Lady We receive but what we give.  
And in our life alone does nature live:  
Ours is her wedding garment,  
Ours her shroud.....

In Hemingway too the simple sensory images, landscapes, mountains, the streams and the seas all derive their influence not from their inherent properties, but from the soul of the beholder. They never appear naked but are provided with emotional trappings. Hemingway has blended naturalistic details with his poetic sensibility and it is this fusion of objectivity and subjectivity which adds a special charm to his images. The following passage of *For Whom the Bell Tolls* illustrates how the outward beauty of nature has been fused with the emotions of the characters:

They were walking through the heather of the mountain meadow and Robert Jordan felt the brushing of the heather against his legs, felt the weight of his pistol in its holster against his thigh, felt the sun on his head, felt the breeze from the snow of the mountain peaks cool on his back and, in his hand, he felt the girl's hand firm and strong, the fingers locked in his. From it, from the palm of her hand against the palm of his, from their fingers locked together; and from her wrist across his wrist something came from her hand, her fingers, and her wrist to his that was as fresh as the first light air that moving toward you over the sea barely wrinkles the glassy surface of a Calm, as light as a feather moved across one's lip, or a leaf falling when there is no breeze, so light that it Could be felt with the touch of their fingers alone, but that was so strengthened, so intensified, and made so urgent, so aching, and so strong by-the hard pressure of their fingers and the close-pressed palm and wrist, that it was as though a current moved up his arm and filled his whole body

with an aching hollowness of wanting.(FWBT, PP.153-154)

The solitude of the mountain meadow, the rays of the sun falling over his head, the cool breeze filling the nostrils, the electric current moving through the fingers of Jordan due to his fingers being locked with Maria's and the aching pleasure of love express the intensity of emotion. Hemingway provides a feast to the senses as Keats had done in his poems:

Then there was the smell of heather crushed and the  
roughness of the bent stalks under her head and the  
sun bright on her Closed eyes and all his life he  
would remember the curve of her thrOat with her head  
pushed back into the heather roots and her lips that  
moved smally and by themselves and the fluttering of  
the lashes on the eyes tight closed against the  
everything, and for her everything was red, orange,  
gold-red from the sun on the closed eyes....(FWBT,P.154)

In *Across the River and into the Trees* the description of Venice - the dream city of colonel Cantwell is presented with all sensuousness and picturesqueness. The colonel is old, but he has the vitality and strength to enjoy life to the full. His dream girl Renata intensified his emotions to such an extent that his whole being is overwhelmed with ecstasy:

The colonel heard the slap of the waves and he  
felt the wind come sharply and the rough familiarity  
of the blanket and then he felt the girl cold-warm  
and lovely and with upraised breasts that his left  
hand coasted lightly over. Then he ran his bad hand  
through her hair once, twice, and three times and  
then he kissed her and it was worse than desperation.  
(ARIT, P. 119)

Sensuous intoxication - rippling and fleeting of water, the wind currents, the movement of turtles, fish and birds, the rising of the sun and stars - nature's vastness and enchant ness add to the beauty of the *Old Man And The Sea* also. This enchant ness also adds to an aesthetic dimension of Santiago's adventure. In his lonely adventure Santiago finds identity with the vast power of nature and this awareness supplies an emotional grandeur:

He looked across the sea and knew how alone he was  
now. But he could see the prisms in the deep dark  
water and the line stretching ahead and the strange  
undulation of the Calm. The clouds were building  
up now for the trade wind and he looked ahead and  
saw a flight of wild ducks etching themselves against  
the sky over the water, then blurring, then etching  
again and he knew no man was ever alone on the sea.(OHAS, P.52)

Hemingway's last novel *Islands In the Stream* also provides examples of his sensuousness. Thomas Hudson is haunted with the bitter and sweet memories of his youth and his heart is filled with remorse and regret:

While Thomas Hudson was asleep he dreamed that his son Tom was not dead and that the other boys were all right and that the war was over. 'He dreamed that Tom's mother was sleeping with him and she was sleeping on top of him as she liked to do sometimes. He felt all of this and the tangibility of her legs against his legs and her body against his and her breasts against his chest and her mouth was playing against his mouth; Her hair hung down and lay heavy and silky on his eyes and on his cheeks and he turned his lips away from her searching ones and took the hair in his mouth and held it.  
(IITS, P.343)

### Idea of Quest

All the heroes of Hemingway are great adventurers and they are possessed with a romantic longing of restlessness leading to some ideal quest. Like their creator, the heroes take great risks in their life and commit great sacrifices. They show exemplary courage even under great pressure and accept death without any regret. In *A Farewell to Arms* Frederic Henry says:

I was always embarrassed by the words sacred, glorious and sacrifice and the expression in vain. We had heard them, Sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them, on proclamations that were slapped up by billposters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. (AFA, P. 144)

However, all the heroes are led to great adventures bordering on the impossible in search of some mental reality. In their quest for reality mostly they are alone and they have to bank upon their own mental and physical resources. As Leo Gurko has pointed out: "at the bottom of this necessity for solitariness there is the incurable reliance on the individual which makes Hemingway the great contemporary inheritor of the romantic tradition. The stripping down of existence to the struggle between individual man and the natural world, during the course of which he rises to the highest level of himself, has an early expression in Keats's line 'There on the shore of the wide world I stand alone'".

The world is not just black trap within which man is doomed to struggle, suffer, and die as bravely as he can but meaningful that challenges our resources. The idea of quest is first introduced in his short stories through the fishing trips of Nick Adams. The fishing trip described in "Big Two Hearted River" expresses Nick Adams deep search of reality in a mysterious universe. Robert Jordan also follows the mythical journey of the hero in a modern setting. Robert Jordan is fully aware of the impossibility of blowing the bridge and the danger involved in it, he still decides to follow the orders of general Golz:

But should a man carry out impossible orders knowing  
what they lead to? Even though they come from Golz,  
who is the party as the army? Yes. He should carry  
them out because it is only in the performing of them  
that they can prove to be impossible. (FWBT, P. 157)

The adventure of Robert Jordan is archetypal in that it springs from myths and signs that the subjective passages suggest and that unconsciously associate with the material. "Consequently the hidden part of the iceberg looms larger and larger and the terrible complexity of the world can be felt beneath the surface of the action." The conscious journey involves the dangerous mission. The bridge must be blown at a precise time in spite of various difficulties. The heroic deed symbolizes the destiny of humanity. The fact that the heroic deed does not change the shape of the world is insignificant. Since the battle need not be necessarily won by the hero. The hero, in his journey in the realm of mysteries, makes associations with magic and superstitions. A minor goal in this journey is his sexual union with Maria. Maria may be compared to the good aspect of the Queen Goddess of the world whom the hero joins in his mystical marriage as the ultimate adventure in his quest. The Queen Goddess is described by Campbell in *The Hero with a Thousand Faces* as "the paragon of all paragons of beauty, the reply to all desire, the bliss bestowing goal of every hero's earthly and unearthly quest. She is mother, sister, mistress, and bride."

The description of sexual intercourse suggests a blending of the physical and emotional experiences when time stops and the lovers transcend the reality and move higher and higher into the realm of mystery:-

For Him it was a dark passage which led nowhere,  
then to nowhere, then again to nowhere, once again  
to nowhere, always and forever to nowhere, heavy  
on the elbows in the earth to nowhere, dark, never  
any and to nowhere.... Suddenly, scaldingly,  
holdingly, all nowhere gone and time absolutely  
still and they were both there, time having stopped  
and he felt the earth move out and away from under  
them. (FWBT, P. 155)

Jordan has achieved perfect identity with his beloved Maria. He has learned to subordinate his own ego and has become totally involved in mankind. Finally, lying on the floor of the forest, he is willing to sacrifice everything for mankind. "You can do nothing for your self says Jordan to himself, 'but you can do something for another.... If you wait and hold them up even a little while or just get the officer that may make all the difference. One thing well done can make.'" (FWBT PP. 437, 443)

According to Delbert Wylder *The Old Man and the Sea* calls forth “the basic quest pattern, such as in the myth of Jason and the Golden Fleece. But instead of a young man the hero is an old fisherman.” Santiago, the old fisherman ventures ‘too far out into the sea and catches a giant marlin after bad luck for eighty four days. After a long struggle he kills the giant fish, lashes it to the side of his boat and starts for home. Sharks attack and eat the fish despite all the old man's efforts to keep them off. Finally he returns home defeated with only the Skelton to symbolize his victory.

Hemingway called the climactic section of *Green Hills of Africa* 'Pursuit as Happiness'. In *The Old man and the Sea* Hemingway has described the hunter and the hunted as brothers. The same view is suggested by Thomas Hudson in his fraternal and gentle treatment of the one dying sailor whom they manage to capture. The aged painter like the old fisherman has made a decision to endure to the end. Hudson's devotion to action is so intense and relentless that the three closest friends among the crew warn him against it. Hemingway asks him to take some rest “you've been driving yourself past what a man can stand”. Willie also warns against 'flogging yourself to death up there (on the bridge) because your kid is dead' Ara suspects, "All a man has is pride. Sometimes you have it so much it is a sin. You have all done things for pride that we knew were impossible”.

The chase itself provides a challenge and joy for Hudson. “I love doing it,” says he ‘I just don't like the end’. Each individual has his own sense of destiny and the task should be met by himself and for himself. Like Santiago Thomas Hudson also searches his own identity through the act of pursuing the German boat.

### **Death Philosophy**

Hemingway derived romantic pleasure in meditating upon the problem of death since the very beginning of his career as a writer. The delight in physical suffering is found in almost all the novels of Hemingway. Life for Hemingway is inseparable from death. The heroes accept death during their pursuit for the invigorating and inspiring ideals of life. Like the French existentialists the Hemingway hero finds himself on the edge of nothingness, the abyss of non-meaning. Dying well is for Hemingway the corollary to living well. It is due to this impulse that Robert Jordan fights off an impulse to kill himself to end the anguish of a badly broken leg and avoid possible capture.

This romantic love of death in the novels of Hemingway also leads to existentialism. The primary concern for the individual human being and his lonely adventure is a dominant characteristic of Hemingway's fiction. Tension under which the modern man lives is agonizing because of the all-important problem of being or not being oneself. The 'nada' of Hemingway is similar to the Nothingness of existentialist.

Thomas Cash Jr. rightly says, “It would be difficult to find an author who has written of death as often and as consistently as has Hemingway.” He has described death of ants, grass hoppers, fish, hyenas, kudus, horses, bulls, soldiers. He has also described death in different contexts, death alone and death in a group; selfish death, sacrificing death, and graceful death. Death according to Kierkegaard ‘is the test of earnestness’. The moment of truth is symbolic and applies to the death confrontation of all of Hemingway's heroes. The perpetual hero is re-incarnated in his novels and kept vital as an individual by being cast continually into the teeth of death. In *For Whom the Bell Tolls* Pillar describes the all-pervading smell of death:

..... with this odour of love's labour lost mixed  
sweetly with soapy water and cigarette butts only  
faintly reaching thy nostrils..... It is there in

the shadow of the trees against the iron railings  
that they will perform all that a man wishes; from  
the simplest requests at a remuneration of ten  
centimos up to peseta for that great act that we  
are born to and there, on a dead flower bed that  
has not yet been plucked out and replanted.....  
In this sack will be Contained the essence of it all,  
both the dead earth and the dead stalks of the  
flowers and their rotted blooms and the Smell that  
is both the death and birth of man. Thou wilt wrap  
this sack around thy head and try to breathe through  
it. (FWBT, PP. 245-246)

Killinger calls attention to this description which is “not very different from the feeling of the dread or nausea belonging to the man who in Heidegger’s philosophy runs forward to death, who in Sartre stands poised on the brink of a cliff, and who in Jaspers has travelled much within himself and has discovered death to be one of his boundaries.”

Like Kierkegaard, Heidegger, g, Jaspers, Sartre and Camus, Hemingway stresses the extreme importance of the individual as the only genuinely vital entity of existence. In his philosophy as in existentialism the Opportunity for a decision is presented at a moment of crisis, which for him is produced by confronting death or violence. All the heroes pass through the experience of violence and death in one form or another. Death is the indiscriminate simplifier of all complications of life. ‘Death is a sovereign remedy for all misfortunes’ in life. But the ultimate moment of death is not bereft of meaning and hope. Even during the moments of death and violence Hemingway's heroes are very much alive to the problems of life. “The world is a fine place”, says Jordan during the last moments of his life “and worth the fighting for and I hate very much to leave it” (FWBT, P.440) “Dying is only bad when it takes a long time and hurts so much that it humiliates you.” (FWBI, P.441) The apparent defeat simply reveals the inner victory on the moral plane in his novels. Manuel, the old bullfighter in “The undefeated”, Ole Anderson in “The Killers”, the Stoical Indian of “Indian Camp”. Robert Jordan in *For Whom the Bell Tolls* and Colonel Cantwell in *ARIT* and Hudson in *IITS*- all show fair examples of human decorum in the face of death. They do not accept their destiny due to external necessity, but due to inner compulsions. The exemplary courage in the face of death confers dignity on the meaninglessness of life. The hero “encounters nothingness, and his courage is the courage of simply being. For what is put on trial is the very existence of man, not his heritage or future, his property or beliefs.”

## CONCLUSIONS

Thus, it can be concluded that there is the continuous stream of “romanticism” running through the whole body of Hemingway fiction. Due to his claims of objectivity and disinterests critics tried to judge his works on the basis of their face value only. The critics who confined themselves to the naturalistic details of his early sketches and Stories could not perceive the romantic elements in his novels. Hemingway has treated the highly romantic themes of War, love, an eternal quest and courageous adventures in his fiction. The mythic journey undertaken by his heroes in the quest of the ultimate reality of life expresses the most dominant “romantic” characteristic of Hemingway. His obsession with death and rich sensuousness and subjectivity-all express “romantic” characteristics of his fiction.

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